

NOTHING MUCH IN FOUR ACTS.

"THE VIRGINIAN" DRAMATIZED, COMES OUT ON THE STAGE.

Produced at the Manhattan Before a Friendly Audience in an Ivy Theatre, but Even the Cold Fall to Chill Enthusiasm for Muffled Melodrama.

Owen Wister's novel "The Virginian," dramatized by the author and Kirke La Shelle, was produced last night in the Manhattan Theatre before a very friendly audience, and in a house, the temperature of which was not too warm for the occasion. Yet with cold feet, warm hearts, and the players, author and adapters must have appreciated such a tribute under such circumstances.

The worst to be said of the play is that it is muffled melodrama; the best, that it is a play, the "John Ermine of Yellowstone"—John Ermine may be summed up in the following skeletonized schedule: Act I, Babes are "scrambled"; Act II, A hen is uneasy; Act III, several souls are "swung off"; Act IV, The power of "Kinky"—the hen with trouble in her little Mary—wins the cow love of a tenderfoot Yankee schoolmarm who has an aversion to murder.

Of the seven and splendor of Wister in the descriptive passages of his stirring romance, over 200,000 copies sold, the play, however, guided there remains in the memory nothing but the above scanty résumé.

It is a pity, this stripping of youthful forests in all their prime, to furnish green dress for our theatrical fumes! Oh, he fatal flicker of the footlights—as the passionate press agent remarks betimes. Really, there is nothing more to say about the adaptation except that it is extremely unattractive. Nothing happens in four acts, and as every student of the play knows, this is not conducive to good melodrama.

The run in the changing of the babies in Act I, is rather slight; the ranch in Act II, as little save that proud barren hen, while Act III, works up to a climax in the episode before the lynching, only to be dissipated into bathos by a pistol shot.

However, the work of Dustin Farnum and Guy Bates Post are excellent. Mr. Farnum was mainly sympathetic, Mr. Post intense; both were natural and beguiling none of the conventional swaggers of Western plays.

Nor did the Virginian assume the gloomy pose of a cowboy Byron, as Mr. Hackett would surely have done in the part. Frank Langford, as the villain, snapper, matched a debonaire and hellish manner; but he did not appear unduly malignant or dangerous until he pulled his trigger.

There were many pleasures in the cast. They all seemed to enjoy themselves. Agnes Ardeck was very blond as the heroine—yet perfectly happy. The scenic settings were respectable. There were some impressive music glacially played—no wonder—by the orchestra.

Most of it was fathered on Owen Wister, which was severe. But the Virginian, which was the incident of the tonal truth. The Virginian may be liked by readers of the story.

THE KNEISEL QUARTET.

A Double Concerto by Bach Played in a Beautiful Manner.

The fourth concert of the Kneisel Quartet, which was the musical incident of last evening, tested the devotion of the admirers of the organization. All of the musical auditors of this town are noted for their charming breeziness, and it required no little enthusiasm for high art to draw good and true men and fair, raggle women from their own firesides, to risk the chill blasts of Mendelssohn hall. Doubtless many of them, as they gazed at Mr. Kneisel and his associates, sang in their hearts, "I leave my happy home for you."

The evening's offering was one of unusual nature, and pointed toward the conclusion that Mr. Kneisel is finding no little difficulty in making programs for his constant pilgrims in New York. Are all the good quartets used up? The list of last evening was Tschakowsky's F major quartet, opus 2, Bach's concerto in D minor for two violins—not concerto for two violins in D minor, as the announcement said, because here is no such thing as a violin in D minor—and Svedens's A major octet, nos 3, for four violins, two violas and two cellos. The double concerto was performed by Mr. Kneisel and Mr. Theodore Tilly, and in the octet the assisting artists named were A. Moldauer and W. Kraft, violins, Max Zach, viola, and J. Keller, cello. Mr. Zach, however, was represented by a substitute.

Tschakowsky's second quartet is not together a stranger to this quartet, though he exhaustive run made on it some years ago resulted in its temporary retirement, or rest and refreshment. It is one of the composer's early works, and it lacks some of the big Russian bear characteristics of the late years. Tschakowsky was never at home in the management of the quartet, anyhow. He was happier in his tubisteen trio, for instance, for there he could give the piano scope, and he knew how to use the instrument. However, the quartet heard last night served well as an opening number, and it was played in a beautiful manner.

The Bach double concerto is no stranger to the devoted music lovers of this town, though it is not heard as often as it ought to be. Perhaps it is the only one for which it was played as it was last night. Bach's merciless to the poor fiddler as he is generous to the real artist. The work was played three years ago at a musical concert by Fritz Kreisler and David Mannes. It was a well equipped orchestra of strings that assisted the two soloists last night, a fine band of eleven performers, with Mr. James as concert master and Ludwig Wally as the fundamental bass.

Boston and New York players sat down alone and lauded together. The two soloists, and all things worked together for the good of them that love Bach. It was a great deal of music to hear, and the beautiful old music of the organ, which was in a dictation, so marvellously profound in its unaffectedness of its musicianship and entrancing in its eloquence, was poured forth with an appreciation as rare as it was convincing.

Mr. Kneisel and Mr. Theodore Tilly played superbly. That is a very bald statement indeed, but it is the only one for the occasion. Their treatment of the cadenza in the last movement was perfect in spirit and ensemble. Mr. Theodore Tilly, who has not before had an opportunity to show that he could do as a soloist, sprang at once into a high place in the affections of our music lovers. The audience tried to enclose the slow movement, which was played with wonderful finish and perfect style.

Svedens's octet was written by its composer in his student days, at the Leipzig Conservatory in the early '60s. It is a beautiful and characteristic work, but not of great depth. Of course, it makes a beautiful piece of confession and avoidance, to be expected of such works. It relies largely upon instrumental effects and upon the use of the piano. The organ, which was performed with extraordinary precision and color by the eight artists. The audience liked it hugely.

"Hill to Have Another Last Concert Here." After all, Mme. Adeline Patti will sing in New York again, and also in New Orleans, during her absolutely farewell tour of America. An announcement by Robert Hill last night said so. The final concert will take place in the early days of May in Madison Square Garden. That is, of course, absolutely the last.

VARIOUS WAYS OF FLOSSIE.

Saves a Girl, Indicted for Theft, Starts a Diphtheria Scare.

Flossie Doherty, who when she protested recently against a woman's selling her daughter in a saloon, and saved the girl, said that she herself had reformed, in the Tombs under indictment on a charge of stealing \$2.50 from a man in her room, in West Twenty-seventh street.

She was put on trial yesterday before Judge Foster. Loris Elton Rogers, who is dividing honors with Lewis Stuyvesant Chanler in practicing law for humanity's sake, was assigned to her as counsel. Mr. Rogers sat with his head close to that of his client conferring with her when a court officer called to Judge Foster.

"That woman just told me that she had the diphtheria," said Judge Foster.

"The defendant," he removed at once from the courtroom and sent the warden of the Tombs to me. In the mean time have the Tombs physician examine this woman and see if she has diphtheria."

There was a general exodus from the courtroom. The complainant, Thomas Duncan, and the policeman who arrested Flossie, who had been arrested in connection with the woman had only a sore throat, caught the night before. In the mean time the court had adjourned for recess, and when the afternoon session was opened, Mr. Carroll informed Judge Foster that the woman was having fits and things in one of the pens at the end of the Bridge of Sighs.

"Bring her up," said Judge Foster. "She imposed upon the court this morning, and can't do it again. She's not ill."

In a short time she appeared in court apparently all right, but it was then found that neither the complainant nor the policeman had been seen since they left the courtroom in a panic. The case was put over until this morning.

HAHN REQUISITION REVOKED.

Gov. Nash Refuses to Send the Ohio Insurance Man Here for Trial.

COLUMBUS, Ohio, Jan. 5.—Gov. Nash, today revoked the extradition warrant, granted some time ago on the application of the Governor of New York, for former State Insurance Commissioner William M. Hahn, wanted in New York city to answer an indictment for certain irregularities in connection with Daniel Myers in the management of an insurance company.

Myers had been acquitted, and Hahn used that fact as an argument in favor of revoking the warrant. The Governor in the statement issued with his action said that he had become satisfied that Hahn was not guilty of the crime for which he had been jointly indicted with Myers.

Attorney Curtis E. McBride, who appeared before the Governor on behalf of the State of New York, says that Hahn will not escape as a result of Gov. Nash's action, and that unless he goes to New York and submits to a fair trial he will be compelled to remain a prisoner in Ohio. If he leaves the State his arrest will be caused.

DANCE FOR MISS WARREN.

With "Dancing of the Gods" Costumes for the Young Women.

Lloyd Warren of 1041 Fifth avenue gave a dinner dance last night in honor of his debutante niece, Miss Charlotte Warren, daughter of Mr. and Mrs. Whitney Warren. Mr. Warren was assisted in receiving by his sister, Mrs. W. Stuart Miller.

The costumes were intended to recall "The Dancing of the Gods," and the head-dresses and skimpy skirts of fine materials were becoming to the young women. Worthington Whitehouse led the cotillon, dancing with Miss Warren.

Preceding the dance Mr. and Mrs. Harry Payne Whitney gave a dinner at their home, 2 West Fifty-seventh street.

At Sherry's last night the second of the Junior Cotillions was given. Alexander M. Hadrien led the cotillon.

LOTUS CLUB LADIES' DAY.

A Large Attendance and a Programme of Fine Music.

The Lotus Club held its midwinter ladies' day yesterday, and more than 600 of the members' wives, sisters and friends were present.

The regular dining room was used as a music room, and the suite of rooms on the first floor was beautifully decorated with holly and mistletoe. The evening's supper was served by the club's caterer in the café and the private dining rooms upstairs after the programme.

Ward Stebbins, pianist, Mrs. Ruby Catter-Savage, soprano, William P. Carleton, Maurice Kaufmann, violinist, Miss Edith Venema and the Misses Hoyt furnished the entertainment.

VESTA TILLEY IN A NEW PLAY. "My Lady Molly" at Daly's—Adele Ritchie and Richard Carroll in the Cast.

Vesta Tilley appeared as a star last night at Daly's Theatre in an old-fashioned musical comedy, "My Lady Molly," the music of which is by Sydney Jones and the book by H. J. Hesse. The piece was in two acts and was a very successful one, although the opportunities it gave for Miss Tilley to display her abilities did not seem numerous.

As Lady Molly Miss Tilley in the course of the piece discarded skirts for trousers in order to masquerade as a suitor of Alice Coerdeale, played by Adele Ritchie. The audience liked Miss Tilley much better in trousers.

She rewarded them finally by singing "Ally" until her breath was gone. Richard Carroll as Mickey Dowd, servant to Capt. Harry Leamey, with whom Lady Molly was in love, while masquerading to keep her lover from marrying Miss Coerdeale, was another member of the cast whose acting did much to make the piece successful.

Sidney Deane, David Torrence and Anna Boyd also did well. The eighteenth century costume time was made especially interesting by the second act furnished an attractive setting.

The New Church Choral Society.

The Church Choral Union has been formally reorganized. This is the result of the success attending the experimental recitals given last season. The organization will give two recitals this season, the first at St. Thomas's Church on Wednesday afternoon and Thursday evening, Feb. 24 and 25, and the second on Wednesday afternoon and Thursday evening, April 20 and 21. The programme of the afternoon recital will in each instance be repeated the following evening.

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